

Activating Space: New Program Models for Participatory and Temporal Art in the Public Realm

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Activating Space: New Program Models for Participatory & Temporal Art in the Public Realm

Approved: _____



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Curriculum Vitae

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An arts professional with over 10 years experience working to bring the arts into every day life.

EDUCATION AND AWARDS

- 2012 **MA Candidate, The University of Oregon, Eugene, OR**
Community Arts Concentration
- 2005 **BA Studio Art, The University of California, Santa Cruz, CA**
Sculpture and Intermedia Concentration
Florence French Scholarship awarded for excellence in the arts
Porter College Honors
Phi Beta Kappa Honors Society
- 2003-04 **Education Abroad Program, The University of Bordeaux, France**
Completed course work in Art and in French Language and Culture.

PROFESSIONAL EXPERIENCE

- 04/12-
Present **Public Art San Antonio**
Public Art Specialist
I am responsible for public art projects that are both temporal and permanent in nature, including rotating exhibits of artwork housed in City facilities and the San Antonio International Airport. I am also currently developing and implementing a "Downtown Storefronts" program that seeks to activate storefronts within the downtown area by integrating public art at those locations.
- 09/11-
04/12 **The Center for Community Arts and Cultural Policy, Eugene Oregon**
Graduate Research Fellow
I run the Visiting Scholars event series, which involves creating professional service contracts with scholars, coordinating travel logistics, budget preparation, and event planning and promotion. I'm the point-person between our community partners. I also support professor's in their research.
- 09/10-
Present **The City of Eugene Public Art Program, Eugene Oregon**
Public Art Intern & (sub)Urban Projections Co-Founder/ Co-Creative Director
I was project lead for the *One World Many Stories* Public Art Contest which required me to develop a submission management system and WordPress site, plan and implement an artist outreach strategy, and I will facilitate the section committee and oversee the installation and unveiling of the winning work. I also design educational program materials, installed an exhibit of Bike Corral Proposals, and researched collections management database options as well as examples of public art existing in the "right of way" for a street construction project aimed at bridging the University to Downtown. I am also planning a festival of projection art downtown called *(sub)Urban Projections* with a group of three other students.
- Summer
2011 **The Hollywood Theatre, Portland, OR**
Program Coordinator Intern
Managed the "Video Gong Show" program, a monthly multi-layered audience-centric YouTube battle. I planned the logistics, recruited submissions, acquired corporate sponsors, and ran the projector. I also assisted with community engagement efforts for all of the theatre's programs, by researching and reaching out to target audiences, designing collateral, and brainstorming ways to make existing programs more participatory.
- March 08-
Present **Bonnie Kahn's Wild West Gallery LLC, Portland, OR**
Assistant to the Owner
A gallery specializing in Native American Art with a focus on building bridges between Native and Non-Native cultures. I assisted the owner with organizing events and lectures, I drafted press releases, maintain the web site, kept the books and sold art. I expanded her marketing strategy by incorporating social media networks.

Marissa Laubscher

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- Aug. 07-
Oct. 2008 **Roark's Studio Gallery**, Laguna Beach, CA
Gallery Manager
A gallery featuring the studio work of artist Roark Gourley.
• developed strong relationships with clients and to closed sales.
• managed the office: organized files, kept the books, designed marketing materials, maintained the web site, and researched and followed up with sales leads.
- Feb. 06-
Aug. 2007 **George Stern Fine Arts**, Carmel, CA
Administrative Assistant
A historical gallery specializing in Early California Paintings and American Impressionism.
• drafted client correspondence, maintained a detailed client and inventory database, created online advertisements, coordinated invoicing and shipping, researched paintings and artists, wrote artist biographies.
- Aug. 05-
Feb. 2006 **The Museum of Art and History @ The McPherson Center**, Santa Cruz, CA
Visitor Services Museum Attendant
• acted as front desk reception, educated visitors on exhibitions, promoted membership, scheduled and trained volunteers, and completed projects for staff as needed such as attendance reports, promotional flyers, and spread sheets.
- Sept. 01-
July 2005 **The Eloise Pickard Smith Gallery**, Cowell College, UCSC, Santa Cruz CA
Assistant to the Director/ Co-Curator
A non-profit campus gallery focusing in regional artists.
• installed exhibits and engaged students in discussion of the work
• co-curated **Cowell College the Early Years**, an exhibition commemorating the 40th anniversary of Cowell College.

VOLUNTEER WORK

- June -Aug.
2011 **The Regional Arts & Culture Council**
Public Art Collections Intern
• researched works in the public art collection and drafted brief conceptual statements for over 150 works. These descriptions were entered in the main databases so that they would feed to the website and their new Portland Public Art iPhone App.
- Sept. 09 &
2011 **The Portland Institute for Contemporary Art (PICA)**
Time Based Art Festival Volunteer 2009 & 2011
• helped PICA transform an abandoned Washington High School into an alternative time based arts venue and with set up at the Labor Day picnic on the lawn of Washington High School with Slow Food, where members of the community could feast on a meal cooked entirely from home-grown vegetables.
- March 09-
Present **The Museum of Contemporary Craft**, Portland, OR
Volunteer
• volunteered at the Museum's front desk, keeping track of visitors and promoting donations and memberships.

SKILLS SUMMARY

- Arts Administration
- Public Art
- Community Engagement
- Non-Profit Management
- Resource Development
- Project Management
- Social Media Management
- Arts Marketing
- Event Planning
- Proficient in Written and Oral **French**
- **Adobe Creative Suite**: Photoshop, Illustrator, InDesign, Flash, Dreamweaver
- Web Publishing: **XHTML**, **CSS** and **FTP**
- **MS Office**: Excel, Outlook, Word, Publisher, PowerPoint
- **Quickbooks**
- **Database Software**: GiftMaker, FileMaker, SpinSoft, Address Book
- Both **Windows XP** and **Mac OS X** Operating Systems

Abstract

Grounded in public and social practice art history and theory, this document examines emerging program & curatorial models for the presentation of participatory and temporal art in the public realm. The document provides an overview of the context from which participatory and temporal art has emerged, as well as the curatorial and organizational models that support these projects. Included is a literature review of theoretical texts on participatory art and culture, social practice art, and contemporary public art theory. Also discussed are important considerations that influence the successful administration of participatory and temporal art works in the public realm. An overview of current temporary public art programs is provided along with analysis regarding the strengths and limitations of various models. This research is meant to provide perspective on the past and present context for participatory and temporal art in the public realm and to serve as a guide for future program planning.

Research Questions

Main research question: What types of program models are emerging in the U.S. to support participatory and temporal art in the public realm?

Supporting questions:

- What are some inherent challenges and issues that arise when programming temporal and participatory art in public and what are some solutions for dealing with them?
- How do funding structures differ from private public art organizations and municipal ones and how are funds being leveraged for these initiatives?
- How can arts managers support artists working in participatory and temporal art practices?
- What does participatory public art programming look like in the context of 2012 and moving forward?

Keywords

Participatory Art, Temporal Art, Non-Object Based Art, Community Engagement, Arts Programming, Social Practice Art, Temporary Public Art Initiatives

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I. Introduction to the Study

Statement of Purpose

We are now fully living in a state of “convergence culture,” a term coined by Henry Jenkins to describe a society in which everyone—not just artists or academics—appropriate cultural artifacts for their own derivative works and discussions (Jenkins, 2006). The “2008 Survey of Participation in the Arts” produced by the National Endowment for the Arts showed a marked decline in art events participation, but an increase in film/photography and new media creation (Williams & Keen, 2009). It’s not that participation in the arts has decreased, it’s that people are participating in the arts differently as new modes for artistic engagement and creation are emerging. If the cultural sector cannot catch up with these new demands for participation, cultural organizations run the risk of missing vital opportunities for community engagement.

This shift towards participatory culture can be seen as early as the 1940’s, with artists such as John Cage, Alan Kaprow, Ray Johnson, and those associated with Fluxus who began creating work that challenged the existing channels for arts creation, reception, and circulation (Gere, 2008). Fluxus artists explored “questions of interactivity, multimedia, networking, telecommunications, information and abstraction, and the use of combinatorial and generative techniques... questions of interactivity, feedback, the relationship of organisms with their environment and the transmission and reception of information were of paramount concern” (Gere, 2008, p. 80).

While artists have been exploring themes of participation for over half a century, arts organizations have only recently begun to offer programs and infrastructure to support

participation. The dominant art world, until recently, has idealized a museum or gallery model often referred to as the “white box” (Solomon, 2002). The “white box” presents a neutral backdrop that is designed to present art objects in a setting completely removed from distractions. The neutral environment allows the art objects to stand out like jewels within their placed environment (Solomon, 2002). This “white box” removes the art completely from the context of everyday life, which is the antithesis of participatory art works. In response to the “white box” model for presenting art, Suzy Gablik states, “the reductive and neutralizing aspects of aesthetics and ‘art for arts sake’ have significantly removed art from any living social context or moral imperative except that of academic art history and the gallery system”(1995, p.77). Participatory programs are not object-based—they are rooted in communities and locations of significance and meaning: “The notion of the local, the locale, the location, the locality, the *place* in art...has not caught on in the mainstream because in order to attract sufficient buyers in the current system of distribution, art must be relatively generalized, detachable from politics and pain” (Lippard, 1995, p114). While the “white box” model still holds value for art objects and collections, by nature, participatory art projects cannot exist within a traditional “white box” model. Participatory art projects demand to exist in public space: a town square, lobby, park, etc. Participatory works are site and/or situation specific—their meaning often comes from the process of creation rather than the finished result.

A surge of interest in participation and collaboration in art since the early 1990s has resulted in the launching of several community-based temporary art initiatives as well as a stream of similar projects and publications surrounding concepts of participatory art. (Bishop, 2012). This document examines and explores these initiatives in order to reach conclusions on best practices and to identify strategies that may be applied in programming participatory art projects. I begin by looking at the history of recent participatory art practices in the U.S., from the 1950s to the present, and at the history of

the public art field in the U.S. I conclude with a close examination of contemporary public art initiatives that are using participation and temporality as a response to the current conditions of our public spaces.

Research Approach

This research was approached from both interpretivist and relativist methodological paradigms. It takes into account the belief that people's interpretations of an experience are relative to their own personal context of that experience (2010, O'Leary, p.6-7). The organizations and programs I explore in this document are specific to their context and must be interpreted with attention to such.

Definitions

Below is how I define several key terms in the context of my research:

Participatory Art: Art that relies on the presence of the audience for it's completion.

Public Realm: includes all exterior places that are physically and/or visually accessible regardless of public or private ownership such as streets, plazas, parks, and sidewalks.

Temporal Art: Art that is time-based, temporary, or ephemeral—not intended to be lasting.

Public Domain: Is positively valued as places of shared experience; places where an exchange between different social groups is possible and also actually occurs (Hajer & Reijndorp, 2001).

Public Art: Broadly defined to encompass any intentional artistic expression in public space.

Limitations and Delimitations

In order to limit my study I've maintained a national focus. In addition to a chronological view of participatory and public art in the U.S., I've compiled a list of temporary public art initiatives across the country that are implementing programs that encourage participation

from their audiences in the public realm. This list is a sampling and is designed to present an overview of the different programmatic approaches cultural organizations are taking to create participatory and temporal art in the public realm. For each, I've examined what type of organizational structure they stem from as well as how they are funded and the approach they take in administering their programs. I've focused on innovative and alternative programs that push the boundaries for the possibilities of public art with a broad national focus.

Benefits of the Study

My study has resulted in a better understanding of the concepts of participatory and temporal arts from a programming and management perspective. I hope that programmers will use my findings to create space for participatory and temporal arts programming in the public sphere with attention to fostering community engagement and relevance for their organizations.

Strategy of Inquiry: Capstone Courses

I've pursued capstone courses guided by my research question, "What types of program models are emerging to support participatory and temporal art in the public realm?" The first course was taken during Fall Term 2011, *AAD501: Participatory Media and Social Practice* with Professor Helen De Michiel, which she describes as a "hybrid online course exploring new and emerging transmedia models of cultural practice that are connected to social change, public engagement and community building strategies" (De Michiel, 2011). After this course, I was interested in further exploring how participatory and social practice art related to public art theory and programming. Therefore, I designed an independent study course titled, *Participation in Contemporary Public Art Theory* overseen by Professor Lori Hager. The course borrowed upon syllabi from Portland State

University's Art and Social Practice graduate course titled, *Art510: History of Socially Engaged Art 1920-Present*, and from several course syllabi from USC's Art and Curatorial Practices in the Public Sphere Master's program curriculum, specifically *PAS572: Contemporary Art/Public Contexts* and *PAS550: Social Space, Publics, and Counter Publics Seminar* and *PAS581: FORUM: The Next Public Sphere*.¹ The capstone coursework was supplemented with extensive literature review and analysis of program documentation in order to capture an overview of programs and organizations dedicated to temporary public art. This analysis was conducted by the examination of organization and program web sites, press releases, media coverage and reviews.

Conceptual Framework

To illustrate my conceptual framework for this study, I have included a concept schematic of the main topics and themes explored, which can be seen in Appendix B. The conceptual framework for this study consists of three main concept areas: participatory culture and art, temporal art, and public art program models. Through my research design, I've applied my literature review of participatory and public art history and theory to the analysis of public art program models, examining how they can be applied to the public realm in order to activate communities and achieve a vibrant public domain.

Section 1: Vision for a Public Domain

In order to examine how participatory art practices contribute to creating richer public and community spaces, it is necessary to first look at what makes good public domain. Public domain is a place "where an exchange between different social groups is possible and also

¹ The syllabi were attained by e-mailing course professors directly. For more information about these academic programs visit: <http://roski.usc.edu/ma/> and <http://www.psusocialpractice.org/>.

actually occurs” (Hajer & Reijndorp, 2001, p. 11). Public domain is positively valued as places of shared experience, which is in contrast to public space, that is any “space that is freely accessible for everyone” (Hajer & Reijndorp, 2001, p. 11). A public domain is an activated form of public space that demands public interaction and participation and that presents public space as an experience deeply connected to its histories, myths, and its ability to facilitate cultural mobility, where people can have new experiences, and where a change of perspective is possible (Hajer & Reijndorp, 2001). Space tells a visual story: people read tales of fear and neglect in barred up windows and vacant properties. It is possible for people to intervene in these tales by “arranging or rearranging the physical forms of the space, or by intervening in the ‘programme’ of public places we create new opportunities for particular activities or groups”(Hajer & Reijndorp, 200, p. 73). This is the place where public art can intervene with reality to engineer situations and experiences conducive to engagement. “A public space is experienced as more pleasant the more the activities of the dominant group turn out to be variants on one’s own everyday life, and thus foster participation rather than spectatorship...Meaningful public space is created when citizens express their attitudes, assert their claims and use it for their own purposes” (Hajer & Reijndorp, 200, p.88). Art has the power to be an activator and in conjunction with other conditions can facilitate public engagement. In order to transform mere public space to public domain we need to look to public art projects that go beyond mere spectatorship to projects that engage participation from the public and have a place in every day life.

Section 2: Historical Context for Participatory Art in the U.S.

What is Participatory Art?

There has been a surge of interest in participation and collaboration in art since the early 1990s (Bishop, 2012). Participatory art is a post-studio practice. The idea of the solitary artist working isolated from the world in the studio is being replaced by artists working in the public

realm, often collaboratively, using people as their medium as opposed to creating art objects (Bishop, 2012). Participatory art is labeled under various other names including: socially engaged art, community-based art, experimental communities, dialogic art, littoral art, interventionist art, collaborative art, contextual art and most recently social practice (Bishop, 2012). Art critic, Claire Bishop, uses the term participatory art “because it connotes the involvement of many people (as opposed to the one on one relationship of ‘interactivity’) and avoids the ambiguities of social engagement” (2012, p.1). I also have chosen the term “participatory” to define the types of art practices I’m examining in this paper, because while it is inclusive of collaborative and social practices the works do not necessarily require a social or collaborative agenda, yet interaction between people is paramount.

1900-1920's: Worldwide Participatory Movements Set Stage for U.S.

Participatory art has a long history throughout Europe and in South America, with staged interventions in public spaces from groups such as Dada, Surrealism, and the Futurists, in the early 20th century, as well as Augusto Boal's *Invisible Theatre* in Brazil, where “invisible” actors called attention to political and class issues, through a form of theatre where people became “spect-actors” in dramatic encounters between actors and non-actors in order to find solutions to political and social dilemmas (Bishop, 2012). These early participatory art movements strove to transform passive consumers into active participants (Bishop 2012). They set the stage for major American movements that emerged mid-century.

The 50's and 60's: Situationists and Happenings

In the U.S., participatory art became popular beginning with several art historical movements starting in the late '50s during the time of Happenings, where the art world structure of galleries and museums were challenged and where artists began using pop culture as subject, blurring the lines between “high-art” and “low-art” (Lacy, 1995, p.25-26). In 1957 Guy Debord wrote an important essay titled “Towards a Situationist International” (1957). In this essay

Debord discusses the artist's role in constructing situations and how the construction of temporary settings in everyday life can intervene to transform everyday experience into a "higher passionate nature" (Debord, 1957, p.96). He describes this as *unitary urbanism*, or "use of the whole of arts and techniques as means cooperating in an integral composition of the environment" (Debord, 1957, p.96). These situations are collective environments, "ensembles of impressions determining the quality of a moment" (Debord, 1957, p.96). He compares this to theatre, where a set is constructed and a narrative is performed, only the theatre is non-interventionist, like the museum, it separates us from our environment and fabricates a realm outside of our everyday experience. He describes the situationist program as a multiplication of poetic subjects and objects that are constantly changing and ephemeral in nature. This type of art is time-based. It is not concerned with creating timeless work. It is of the moment and inhabits urban space. The Situationists created programs that intervened with public space in order transform everyday interactions between people within a space into elevated and active experiences (Debord, 1957).

In the 1960's, Allan Kaprow's Happenings also constructed situations in which reality and expectations were transformed. Kaprow describes his Happenings as "a heightened experience of the everyday in which viewers were formally fused with the space and time of the performance and thereby lost their identity as the audience" (Kaprow, 1960, p. 102). Kaprow's Happenings took into consideration different levels of participation. For example, if a group of people assembled in a room and food was thrown at them, their reaction and disgust would technically be an act of participation. However, the participants would not be engaged in a manner that is meaningful to them: "The best participants have been persons not normally engaged in art or performance, but who are moved to take part in an activity that is at once meaningful to them in its ideas yet natural in its methods" (Kaprow, 1960, p.103). Kaprow's happenings looked to create participants that were invested, willing, and prepared (Kaprow, 1960). The participatory situation was carefully planned and

constructed to be most meaningful and effective for all involved. The Happenings also took into consideration other types of participants, the passers-bys who were authentic parts of the environment and who were engaging on their own terms for whatever duration and intensity they chose. Spectatorship in itself is a form of participation (Kaprow, 1960).

The 70's and 80's: Social Activism, Pop Culture, Identity and Collaboration
Social activism in art emerged during the Vietnam War, as a result of artists becoming inspired by political activists (Lacy, 1995 p. 26). A fascination with popular culture continued into the '70s with artists such as Chris Burden, Ant Farm, Lowell Darling, Leslie Labowitz, and Suzanne Lacy conducting "media break-ins" which were performances aired through television broadcast interrupting the dominant media paradigm (Lacy, 1995). This was also a time where art was being produced collaboratively and/or anonymously with attention to process. This era saw the emergence of a new sense of racial and gender identity emerging in art which became even more dominant in the 80s as issues such as AIDS, immigration, abortion, sexual harassment, and gender violence were at the forefront of the political sphere. During the 80's art museums and galleries were also moving to alternative spaces beyond their walls as they saw the potential for creating meaningful contexts for art in public spaces. However, museums and galleries were not yet staged with the intention to engage non-art audiences (Jacob, 1995). The late 80's brewed a growing dissatisfaction among artists with the materialism and ego of the institutionalized art world, and artists were experiencing a growing need to create socially responsible works that would help bridge the gap between art and life (Raven, 1989).

The 90's: New Genre Public Art

In 1995 Suzanne Lacy coined the term "New Genre Public Art" which she defines as "visual art that uses both traditional and non-traditional media to communicate and interact with a broad and diversified audience about issues directly relevant to their lives" (p.19). When viewed in the greater context of community arts, new genre public art is rooted in a much larger history

of urban reform projects, which Grant Kester (1995) traces back to Victorian era reform, as well as to New Deal art projects aimed at re-invigorating the economy during the depression. In fact, community arts practices have been present in cultures as far back as the cave paintings of Lascaux and present in many century-old traditions such as the Mexican Day of the Dead festivals (Green, 1992 p.81).

New genre public art projects work to reconnect culture and society recognizing that “art is made for audiences, not for institutions” (Jacob, 1995 p.53). It involves not only the voice of the artist, but also the voice of the community whom the artist represents. Since Lacy published her book on *New Genre Public Art* in 1995, artists and critics have continued the practice and discussion under other names such as dialogic art and most recently social practice art (Bishop, 2012).

1991-Present: Social Practice

Recently social practice art has been a major topic of discussion, with conferences dedicated to the field such as *Open Engagement* in Portland, *The Creative Time Summit* in New York, and during panels and webinars associated with *Americans for the Arts*. This past February, Creative Time published an anthology of social art projects spanning the past 30 years, *Living As Form: Socially Engaged Art from 1991-2011*, (Thompson, 2012).

In *Living as Form*, Anne Pasternak (2012) describes Social Practice art as:

A rapidly growing movement of artists choosing to engage with timely issues by expanding their practice beyond the safe confines of the studio and right into the complexity of the unpredictable public sphere. This work has many names ‘relational aesthetics,’ ‘social justice art,’ social practice,’ and ‘community art,’ among others. These artists engage in a process that includes careful listening, thoughtful conversation, and community organizing...social practice artists create forms of

living that activate communities and advance public awareness of pressing social issues. In the process, they expand models of art, advance ways of being artist, and involve new publics in their efforts. (p. 7-8)

Socially engaged art is not an art movement —“these cultural practices indicate a new social order—ways of life that emphasize participation, challenge power, and span disciplines ranging from urban planning and community work to theater and the visual arts” (Thompson, 2012, p.19). These practices can also embody non art-specific disciplines such as guerilla community gardens, spontaneous bike rides, and more. Prior theorists such as Debord and Kaprow have discussed art relating to life, but in *Living as Form* Thompson is declaring that life in itself has now become a form or medium. “Just as video, painting, and clay are types of forms, people coming together possess forms as well” (Thompson, 2012, p.22). He defines art that is living as: non-representational, participatory, situated in the real world, and operating in the political sphere (Thompson, 2012).

Present Participatory Culture

Society is experiencing an era of spectacle, where audiences are demanding a more active role in the creation and experience of art (Thompson, 2012). Audiences are infiltrated with media. Instead of wars “fought only with guns, tanks, and bodies, wars [are] fought using cameras, the Internet, and staged media stunts” (Thompson, 2012, p.29). The line between producers has been blurred (Thompson, 2012). Audiences are looking for more active art experiences: “Artistic practice can no longer revolve around the construction of objects to be consumed by a passive bystander. Instead there must be an art of action, interfacing with reality, taking steps—however small—to repair the social bond” (Bishop, 2012b, p.35). Facilitating social art projects is a role many art organizations must be prepared to take on.

Obstacles and Ethical Concerns for Participatory Art

Social practice artists face many obstacles because they do not fit within traditional art world structures—social practice art is not an object-based commodity and therefore cannot be hung in a museum or sold commercially (Pasternak, 2012). Social practice art works must rely on non-profit funding models rather than commercial sales. They may also require multiple sources of funding (Kendellen, 2012).

There are also some ethical issues relating to labor in participatory art. In some cases the extent or an audience's participation could be viewed as "voluntary subordination to the artist's will, and of the commodification of human bodies in a service economy (since voluntary participation is also unpaid labor)" (Bishop, 2012a, p. 39). In order to avoid this, it is important to consider the expectations for the roles and responsibilities of participants, and to be sure that these expectations are both realistic and provide equally worthwhile benefits to the participants.

It is also important to be aware of the motives that initiate support for social practice art projects. Social practice art can provide solutions to social issues, however, it also runs the risk of being instrumentalized towards very specific agendas, rather than forming organically to meet community needs (Thompson, 2012). One example where this can happen, is in instances where participatory projects are organized as publicity and marketing stunts to increase community and audience engagement for a business or organization (Jacob, 2011). There is nothing wrong with using participatory projects in this way—but it can become a gimmick if not done in a thoughtful and meaningful manner (Jacob, 2011). Additionally, government organizations and municipalities have a tendency to turn to the arts as a solution when other social programs either fail or lose funding (Bishop, 2006). There is nothing wrong with using the arts as a social tool, however,

instrumentalizing the arts in this way can become problematic when art programs are asked to bear the full burden of solving social issues, and as a result become evaluated based upon unrealistic social measures (Bishop, 2006). If this happens, the immeasurable and intangible aesthetic quality of the artwork is underscored (Bishop, 2006). It is important for the art program or organization to set reasonable expectations for the realistic outcomes of these projects in order to avoid setting a new precedent of being held to an unsustainable standard of social outcomes that may effect the support and efficacy of other programs.

Administrators must be aware of the dangers posed to the aesthetic and artistic qualities of art projects if they are evaluated as social work: “Reducing art to statistical information about target audiences and ‘performance indicators,’ the government prioritizes social effect over considerations of artistic quality” (Bishop, 2006, p.1). It is important not to completely ignore aesthetics in the evaluation of these works. “There can be no failed, unsuccessful, unresolved, or boring works of collaborative art because all are equally essential to the task of strengthening the social bond. While I am broadly sympathetic to that ambition, I would argue that it is also crucial to discuss, analyze, and compare such work critically *as art*” (Bishop, 2006, p.1). The most successful participatory art projects are those who can balance the tension between artistic and social critiques (Bishop, 2012a). There is often a sense of self-sacrifice present in these works in that artists frequently work under the expectation that they should renounce both their authorial presence and aesthetics in order to allow participants to speak through him or her and to be fused with social praxis (Bishop, 2006). “The aesthetic doesn’t need to be sacrificed at the altar of social change, as it already inherently contains this ameliorative promise” (Bishop, 2006, p. 5). In the public sector, it is important to find balance between purpose and aesthetics. If artworks are evaluated based on how they perform for a social agenda,

the aesthetics and ambiguities that makes art both beautiful and powerful risk being ignored.

Section 3: Shifting Priorities of Public Art in the U.S.

The Emergence of the Public Art Field in the U.S.

Public Art is still a relatively young field in the United States. Government sponsored programs have only existed for a little over 60 years (Goldstein, 2005). Public Art's early role in the United States was to embellish buildings and public spaces and also to represent the power structure (Goldstein, 2005). This often manifested itself in depictions of leaders and heroes, or as symbolic decorative motifs in architecture (Goldstein, 2005). The only public funding for these works was usually dependent upon the raising of public subscriptions for artworks to commemorate grand events (Goldstein, 2005). It wasn't until Roosevelt took office in the 1930's that the U.S. began to see public art as a legitimate function for the government to organize and commission using public funds (Goldstein, 2005). The Works Progress Administration (WPA) was one of the first comprehensive federally sponsored programs that commissioned photographers, visual artists, and writers to document America and its people and to sponsor permanent artworks in federal buildings (Goldstein, 2005). In 1959 the first percent-for-art legislation was passed in Philadelphia, which became a pioneering example for the rest of the country (Goldstein, 2005). Today there are over 300 government-funded public art programs in the U.S. as well as numerous public-private partnerships and private agencies creating art in public spaces (Goldstein, 2005).

Site and Community Specificity in Public Art—A shift in Priorities

The nation's vision for the role of public art has constantly evolved over the past 50 years. In the 1960s and 1970s, public art's focus was to place modern artworks in public plazas. The goal for public art was to give "public access to the best art of our times outside of museum

walls" (Kwon, 2004, p.80). Later as government patronage grew, governments began to see art as a way to build community and *create* the public realm, rather than merely placing artworks within it. This marked the beginning of the "art in public places" era of public art, where instead of taking artworks made in the studio and placing them in public, art was commissioned for a place, to reinforce a sense of place and occasion (Goldstein, 2005).

The role of public art has continued to evolve, and now, in the early 21st century the U.S. has witnessed a further shift from site-specificity to community-specificity (Kwon, 2004). Community-specificity not only takes into consideration the physical aspects of a site, but also it's social context (Kwon, 2002). New genre public art was at the forefront of this shift, in that it's proponents favored "temporary rather than permanent projects that engage their audience, particularly groups considered marginalized, as active participants in the conceptualization and production of process oriented, politically conscious community events or programs" (Kwon, 2004, p. 6). Site-specific work in its earliest formation was "focused on establishing an inextricable, indivisible relationship between the work and the site, and demanding the physical presence of the viewer for the works completion" (Kwon, 2004, p. 11-12). Therefore with site specific work, the meaning of the work was relocated from the art object to it's relation to its context. The necessity of the physical presence of the viewer in site-specific work parallels definitions of participatory art, both of which indicate a shift away from object-based work. Site is both locational and conceptual—it can be conceived as something more than a place—"as repressed ethnic history, a political cause, a disenfranchised social group" (Kwon, 2004, p.30). This marks an important conceptual leap in redefining the public role of art and artists.

A ground-breaking public art exhibition that exemplifies this shift to community specificity and set the stage for current temporary public art initiatives was *Culture in Action*, commissioned by Sculpture Chicago and curated by Mary Jane Jacob from 1992-1993

(Olson, 1995). Sculpture Chicago was an organization dedicated to “defining a new form of public art, one that places equal emphasis on artist and audience, one that reduces the gap between them and attempts to foster dialogue through communal action”(Olson, 1995, p.10). Sculpture Chicago was known for spearheading innovative art projects and realizing them through community partnerships. *Culture in Action* was unique in that it engaged multiple communities throughout the city and unfolded over an extended two year time period (Olson, 1995). The program “tested the territory of public interaction and participation and the artist as an expression of intervention.” (Olson, 1995, p.11) Eight artist and community partnerships led to projects such as a storefront hydrophonic garden, a parade of chaos, and an ecological field station. One of the goals of *Culture in Action* was to include populations not usually served by museums, offering them shared authority and a voice in the creation of the works (Olson 1995). Rather than trying to reach a large audience, *Culture in Action* instead dealt directly and intensively with eight very different, specific audiences who were also participants in the works creation (Olson, 1995). The geographically dispersed, and long duration of the project meant, “trusting the unfamiliar, trusting process, and trusting fluctuations of response” (Brenson, 1995 p.17). The community specificity and durational quality of the projects demanded a type of participation that required visitors to get “out of the gallery and into the city, into real rather than pictorial space,” and demanded an emotional and intellectual interaction with different types of situations and people (Brenson, 1995, p.23). One of the reasons Sculpture Chicago was able to have the freedom to challenge the nature of public art in this way was because of their non-profit organizational structure. They were not linked to a municipality and had more autonomy to take risks and push boundaries.

Time and Duration in Public Art

Ulrich Obrist describes curating as, “being involved in the creation, production, realization, and promotion of ephemeral situations” (2006, p.16). In art settings such as galleries or

museums, with exception to permanent collections, most exhibitions are temporary. Curators and artists create unique and temporary experiences for visitors on a rotating basis. Exhibitions allow both artists and architects to test reality while public art entails a negotiation with reality that can produce exciting and innovative work” (Obrist, 2006, p. 17). In temporary public art initiatives like *Culture in Action*, public art administrators begin to take on this same role of creating ephemeral situations in the public domain. Temporary projects in public art allow for administrators to have freedom to experiment and create situations that challenge reality. The term *situation* relates to space, time, and context all of which should be carefully considered in curating this type of work.

Durational processes to public art curating and commissioning allow for projects to take place over an expanded timeline (O'Neill & Doherty, 2011). *Culture in Action* was durational in that it allowed interaction between artists and the community for an extended period of two years, but durational projects could easily last for decades. Durational processes have emerged as an alternative to nomadic, itinerant, and short-term approaches. (O'Neill & Doherty, 2011). This burgeoning field of context specific curating can be seen in large-scale biennial exhibitions, public art regeneration initiatives and off-site gallery programs, all of which are challenging the orthodoxy of site-specificity (O'Neill & Doherty, 2011). “The temporary in public art is not about an absence of commitment or involvement, but about the intensification and enrichment of the conception of public. A conceptualization of the idea of time in public art is a prerequisite for a public life that enables inspired change” (Phillips, 2006, p.4).

Temporal art projects in the public realm are commissioned by various venues including, temporary public art initiatives commissioned through municipal public art programs, non-profit art organizations dedicated to temporary and social public art projects, biennials, museum education/public programs, as well as projects initiated by artists and artist collectives. These efforts are often seen in concentrated festival formats, or in year

round programming. Temporary public art initiatives offer great opportunities to support participatory and social practice work. Their temporary nature allows for more freedom in experimentation and risk taking. A durational approach to events and projects allows for the formation and dispersal of temporary, active communities, in contrast to the ethnographic approach of the curator or artist working with a passive target group deprived of agency (O'Neill & Doherty, 2011). Durational approaches to art do not end with the audience present at the time of creation “a durational approach encourages subsidiary audiences to form beyond the initial participants or co-producers, permitting others to receive the project anecdotally through the dispersion of the narrative” (O'Neill & Doherty, 2011, p. 10). It is through the documentation and articles written about these works that they reach a larger audience.

Section 4: Strategies for Programming

Facilitating Social Engagement as Public Art

At the Americans for the Arts Annual Convention's Public Art Preconference, there was a panel that discussed *Social Engagement as Public Art* (2012). Jen Delos Reyes' segment of the panel was especially relevant to my research question because she focused on how public art administrators can facilitate social practice art. She identified four characteristics that are critical to consider when shaping public art programs that support social practice projects. These characteristics include emergent qualities, location/site, duration, and experiential qualities (Delos Reyes, 2012).

The first characteristic that distinguishes social practice projects is their **emergent qualities** (Delos Reyes, 2012). In public art, artists are most often selected based on a proposal that then needs to be approved by numerous entities before any aspect of the project begins, and then the artist is expected to fulfill the proposal without making and significant changes to the finished product that was proposed in advance. In social practice

art, it is not always possible to determine the end result ahead of time, since the process and interaction with the public plays a critical role in its development. As an alternative to the proposal model for artist selection, administrators should select artists based on their process and approach, and trust in the artist's capabilities (Delos Reyes, 2012). The selection process should take into account the artist's experience, process, and methodologies (Kendellen, 2012). If you trust the artist's methodologies you can trust in their end result. This requires the administrator to give up a level of control, which can be difficult, especially in an environment that demands reports and accountability often from parties not directly informed, affiliated or invested in the arts. Other traits administrators should look for during selection are an artist's ability to be flexible and adaptable, to think and communicate clearly (Kendellen, 2012). The RFQ should be a job description for the artist (Kendellen, 2012).

A second critical characteristic in social practice projects is their relationship to **location/site** (Delos Reyes, 2012). This is another factor that is usually predetermined in most public art commissions, especially those that are tied to a Percent for Art capital budget, which often links a public art commission to a specific construction site. Social practice art is frequently dictated by the meanings of space, and is often site and situation specific. Administrators should allow for a process where the location is not completely determined, so that an artist can choose a meaningful site (Delos Reyes, 2012). It is also important that public art administrators provide a liaison at the site who can work with the artist to help them understand the details of the place (Kendellen, 2012).

Social practice art projects are also **durational** (Delos Reyes, 2012). Time constraints can be prohibitive to the process of social practice artists yet most often public commissions require short timelines. In order to produce meaningful work social practice artists need to engage with their site and community over an expanse of time (Delos Reyes, 2012).

Therefore public art administrators should create opportunities where time is more expansive. Administrators should also look at how these projects can last in ways that we don't traditionally expect public art projects to last (Delos Reyes, 2012). When we talk about permanence in public art we most often talk about material permanence, works cast in bronze that can sustain the wear of the ages. Social practice art lasts in other less tangible ways, they make a lasting impact in our communities based on how they are experienced and through their process (Delos Reyes, 2012).

Lastly, social practice art is **experiential** (Delos Reyes, 2012). Frequently, public art administrators focus on how a finished work will look and or enhance the environment rather than focusing on how the work is experienced by people. When we are dealing with art works whose lasting qualities occur on a social experiential scale, administrators need to consider the audience and public perception and experience of the work as a main criteria.

In order for participatory and temporary projects to exist, an agency that can interface charismatically with community partners and stakeholders is required that is willing to take on co-ownership and vision with artists (Delos Reyes, 2012). Since these works are relationship based, they require a public art staff that has the time and ability to foster these relationships over time (Delos Reyes, 2012). Staff should designate time to building community relationships and partnerships that can be connected to artists developing projects (Kendellen, 2012). It is also necessary for administrators know their audiences (Kendellen, 2012). It's the public art administrator's role to build relationships, partnerships, and clients for this work if they've chosen to commission it. Public art programs need to learn to accept the unexpected if they want to engage this type of work in their communities (Kendellen, 2012).

Leveraging Funds

Funding these projects presents challenges in a field largely funded by Percent for Art ordinances. The specific funding limitations of Percent for Art ordinances vary by city, but often commissions are locked to construction projects that most usually take the form of permanent design enhancements. This limits the possibilities for projects as a result.

Funding can also be a challenge because this type of work is not object-based and there is not a permanent physical product in the end. How do you argue the case for public funds well spent when there is nothing physical to show for it? Peggy Kendellen at Portland's Regional Arts and Culture Council (RACC) recommends looking to private sources of funding and to develop a vocabulary that will resonate with your community (2012). Projects might also require more than one source of financial support. Artists may need to apply for additional funding for projects that are seeded and supported by a municipality. Documentation and evaluation are critical in order to illustrate the impact and result of the investment in this type of work (Kendellen, 2012).

It's also important to stress the non-tangible permanent impact of these projects (Ehlen, 2012). One case that has done this successfully is the D.C. Commission for the Art's and Humanities' most recent temporary public art project *The 5x5 Project*, which was entirely funded by Percent for Art funds (Ehlen, 2012). They achieved this by adjusting their language and arguing the projects suitability for Percent for Art funds based on the projects long term capital improvement through it's social impact (Ehlen, 2012).

Emerging Organizational & Program Models

In Appendix A. I have compiled a list of temporary public art initiatives, paying special attention to the organizational structure of their commissioning agencies, their methods for programming, and funding structures. By reviewing existing programs, I found the following distinctions between organizational types:

- Non-Profit Organizations (privately funded)
- Municipal initiatives (Publicly funded)
- Mixed private and publicly funded initiatives (e.g. art councils, or non-profits with significant municipal support or responsibilities in designating public funds)

There were also variables in the programming formats such as:

- year round programming
- rotating exhibitions
- festivals or programs occurring over concentrated time periods of intense activity ranging from 1 week to 2 years

The festival format is appealing because it allows for ample time in planning and allows administrators to build a sense of momentum towards an anticipated event. It creates a sense of urgency and can be a destination event worth travelling to. There are also less tangible benefits. “The festival format can allow the kind of curatorial as well as artistic creativity that allows ideas... to be played out in new ways.” (Tuttle, 1998)

Creative Time and Public Art Fund, are two excellent examples of organizations producing temporary art in the public realm. Both are based in NY and are non-profit organizations leveraging private funds, which allows for freedom and flexibility in their programs. Creative Time started an annual event beginning in 1978 titled *Art on the Beach* on a two-acre landfill site in the Battery Park City Development. The event sponsored multi-disciplinary creative collaborations that lasted throughout the summer ” (Phillips, 1989). The temporary and annual nature of the program allowed for new variables to be introduced, and others eliminated, which caused it to function as a laboratory for creative experimentation. “It was the annual anticipation as well as the short-lived dynamics, that

enabled and endorsed this kind of productive fiddling and fine-tuning” (Phillips, 1989, p.334). Creative Time has continued to innovate new groundbreaking temporary projects in the public realm, more recently including the *Tribute in Light*, a 9/11 Memorial commissioned in 2002, and most recently the *Living as Form* exhibition which commissioned six new socially based projects in the Lower East Side as well as documented the past 20 years of social practice projects, in conjunction with public talks, and a published book (Creative Time, 1974-2012).

The municipal initiatives have more challenges and responsibilities since they are funded either by public tax dollars or Percent for Art Funds. One of the greatest challenges for municipal temporary art initiatives, is being able to leverage funds for projects that go beyond capital improvements. More and more organizations are finding creative ways to do this. For example, RACC’s *InSitu* is funded by a zoning bonus program for developers (Regional Art and Culture Council, 2012). Both Atlanta’s *Elevate* and DC’s Commission for the Arts and Humanities’ *5x5 Project*, were able to leverage Percent for Art funding (Frank, 2012; & DC Commission for the Arts and Humanities, 2012).

Non-profit organizations have more traditional venues for fundraising such as a mix of grants and private donations, with less limitations placed on how they may be spent. Milwaukee’s IN:SITE, a community organization dedicated to temporary public art commissions, has been able to access funding from a diverse combination of sources including the city, businesses, and private individuals as well as from sponsors who have come forward requesting IN:SITE’s engagement with their neighborhoods (IN:SITE, 2010). In order for municipalities to have the same flexibility in programming as their non-profit counterparts, it could be beneficial to adopt similar funding strategies such as private donations and sponsors when possible.

Another challenge in commissioning these programs is the issue of staffing. Some organizations take on an intensive role in programming—taking an involved role in creating a cohesive curatorial vision for a project or initiative, while others either bring in outside help or let the artists make proposals. *The 5x5 Project* put out a request for curators who were then responsible for not only selecting artists, sites, and projects, but for managing the projects as well (DC Commission on the Arts and Humanities, 2102). This allowed the DC Commission for the Arts and Humanities to bring in expertise and outside help to realize a project their staff might not have been able to successfully manage on their own in addition to their regular program responsibilities. Other organizations like the Boston Art Commission, have created the infrastructure to support temporary artworks in the public realm without taking on a large role in managing the individual program aspects of each project. They've created a system in which artists and organizations can apply for funding, while the applicant is responsible for all aspects of project management (The Boston Art Commission, 2012). Through this system, The Boston Arts Commission is working to make it as easy as possible for artists to navigate the city's permitting process in order to minimize obstacles that may prohibit artists from initiating temporal public art projects, but they don't get involved in the details of each project. Portland's *inSitu* is similar in that they simply allow artists to submit proposals with parameters ultimately being defined by the artist (RACC, 2012). The same is true for their *Intersections* Public Art Residencies. They've created an infrastructure where artists can apply for support to work for an undetermined duration with a community organization of their choosing (RACC, 2012). This allows for projects based on partnerships with community based organizations to occur more organically and independently without the intense administrative burden of trying to mount, manage, and maintain a concentrated initiative. However, the organizations that choose to take a more active role in the curation and administration of projects have more control over the projects outcomes and are able to strategically generate initiatives that respond to specific goals and objectives. Ideally, organizations

would be adequately staffed in order to strategically generate and curate initiatives on their own, as well as to respond to proposals made directly by artists.

Recommendations and Conclusions

In conclusion, in order to transform mere public space to public domain, administrators need to look to public art projects that go beyond mere spectatorship to projects that engage participation from the public and have a place in every day life. It's the role of art administrators to create programs that are able to adapt to the changing times of participatory culture where people are taking a more active role in producing and co-authoring their own cultural experiences. It is more important than ever to adapt the types of art experiences presented in the public realm and to create infrastructure that allows artists to take risks and experiment. While the structure and process for these programs may vary and can take many forms, it's important to be aware of the unique parameters surrounding these projects as well as their potential to create a lasting impact in the public realm.

The mere extent of programs that I've listed in this appendix, illustrate a trend towards more experimental, participatory, temporal art in the public realm. In order to support this work, administrators will need to make room for a new approach to commissioning projects. This does not need to replace the existing processes in place for commissioning permanent work, but should supplement it. This new approach will require administrators to let go of a level of control, and trust in their selected artists capabilities and understand that the end result won't always be predetermined.

It is also important to learn how to communicate the expectations of this type of work, and set boundaries for what one can reasonably expect the outcomes of these works to be and how to measure them. Administrators will need to be more conscious of documentation in order to preserve a record of the process, but also for evaluation purposes. No matter what form the

program takes, the key is to work to create opportunities for artists to engage with communities of their choosing for undetermined durations of time. It's the public art administrator's role in this work to serve as liaison between artists and the community and created an infrastructure of support to facilitate an environment for art making that allows room for experimentation.

I'll conclude with a final reflection from Patricia Phillips (1989):

The temporary in public art is not about an absence of commitment or involvement, but about an intensification and enrichment of the conception of public...the encounter of public art is ultimately a private experience; the perception outlasts the actual experience. It is these rich ambiguities that should provide the subject matter of public art; the temporary provides the flexible, adjustable, and critical vehicle to explore the relationship of lasting values and current events, to enact the idea of the commons in our own lives. A conceptualization of the idea of time in public art is a prerequisite for a public life that enables inspired change. (p.335)

When time is brought into the equation of public art, fleeting experiences are created that intensify otherwise banal moments of everyday experience. Eventually, the permanent fixtures in everyday spaces become overlooked. When interventions occur to alter everyday spaces, people become actively aware of their surroundings and engage with public space in new ways. It is in these moments where our perception is piqued that we experience art to a degree that imprints upon our memory to create transformative experiences and public domain.

Appendix a. List of Temporary Public Art Programs

Non Profit Organizations-Year Round Programming (alphabetical)

Creative Time

Description: For over 40 years, Creative Time has commissioned and presented ambitious public art projects with thousands of artists in New York City, nationally, and internationally—and have now even commissioned a project in outer space (Creative Time, 2012). Their work is guided by three core values: “art matters, artists’ voices are important in shaping society, and public spaces are places for creative and free expression” (Creative Time, 2012). They are committed to “presenting important art for our times and engaging broad audiences that transcend geographic, racial, and socioeconomic barriers” (Creative Time, 2012). They are at the forefront of temporary public art projects and have commissioned temporary projects on a monumental scale with a focus on multimedia projects. In addition to ground breaking public art projects they create publications such as *Living as Form* (Thompson, 2012) and recently launched Creative Time Reports, a database of research articles (Creative Time, 2012). They annually hold the Creative Time Summit, which invites artists and critics to come together to discuss topics relevant to socially engaged practice annually (Creative Time, 2012).

Organization web site: <http://creativetime.org/>

Organizational structure: 501c3

Funding sources: private donations, grants

Program type: year round programming

Public Art Fund

Description: Since 1977 “Public Art Fund brings dynamic contemporary art to a broad audience in New York City by mounting ambitious free exhibitions of international scope and impact that offer the public powerful experiences with art and the urban environment” (Public Art Fund, 2012). Their focus is on staging large-scale sculptural exhibitions in the

public realm of NY City (Public Art Fund, 2012). They're responsible for monumental works such as Christo and Jean Claude's *Gates* in Central Park and more recently Olafur Eliasson's monumental *New York City Waterfalls* under the Brooklyn Bridge (Public Art Fund, 2012).

Organization web site: <http://www.publicartfund.org/>

Organizational Structure: 501c3

Funding Sources: Private contributions

Program Type: Year round exhibitions

Sculpture Chicago: *Culture in Action* (May –Sept. 1993)

Description: *Culture in Action* is an early example of a concentrated, community-based temporary public art exhibition. Guest curated by Mary Jane Jacob, it featured eight projects executed by community/artist group teams that were developed over an extended duration, which necessitated long-term relationships with each artist group and the community (Scanlan, 1993). It was unique for its time due to its focus on active participation of residents in diverse communities in the creation of the artworks, testing the territory of public interaction and participation (Kwon, 2002). It positioned the role of the artist as an active social force and included artist-driven educational programming as an essential part of the artwork (Kwon, 2002). It also commissioned projects that existed over an extended period of time, not just as spectator-oriented objects for brief viewing. (Kwon, 2002). "By fundamentally contradicting high art's aesthetic principles, its privileging of vision and the commensurate disengagement of passive viewers from static objects - i.e., the physically alienating experience of most cultural institutions —*Culture in Action* framed its artists, its communities and its viewers themselves as the structure and content of its art" (Scanlan, 1993).

Organization website: N/A

Organizational Structure: 501c3

Funding Sources: Private

Program Type: 2 years of intense artist/community interactions

IN:SITE (Milwaukie)

Description: “IN:SITE fosters place-responsive temporary public art. In Milwaukee County, the projects IN:SITE curates, manages, promotes, and maintains highlight how temporary public art and infrastructure needs can dovetail. IN:SITE also advocates locally and nationally for policies that will promote the inclusion of temporary public art and provides information so artists and organizations can forward projects” (IN:SITE, 2012).

Organization web site: <http://insitemilwaukee.org/about>

Organizational structure: Community organization

Funding sources: IN:SITE has only written and received a grant once. This is because IN:SITE has been able to access funding from community and business organizations, the city, businesses, and private individuals. Since 2009, IN:SITE has not had to solicit sponsors. Sponsors have come forward requesting IN:SITE’s engagement with neighborhoods.

Program type: Ongoing installations year round

SITE PROJECTS New Haven

Description: “Site Projects is a community based non-profit organization that commissions site-specific art projects in the public realm in New Haven by internationally-recognized artists. The goal is to present visual art that appeals to a broad and diverse audience and that is site-specific to New Haven, an economically and ethnically mixed city that supports a vibrant arts community and many other cultural resources” (Site Projects, 2012).

Organization web site: <http://www.siteprojects.org/>

Organizational structure: 501c3

Funding sources: Private

Program type: Large-scale exhibits are installed every one or two years to be displayed for long and some cases indefinite timelines.

Non Profit Organizations-Festival Formats

Art Alliance Austin: Art Week

Description: “Art Alliance Austin (est. 1956) engages people with great art by supporting Austin's most promising visual artists and arts organizations to build a vibrant, informed community (Art Alliance Austin, 2012). The non-profit, member-powered organization promotes and funds visual art by commissioning temporary public art and producing experiences that bring artists and collectors together while generating economic benefit for the entire city” (Art Alliance Austin, 2012). In 2012 they transformed the city’s streets, plazas, open spaces, and underutilized built environment into sites of exploration, creating opportunities for the community to engage with art and, ultimately, each other and the city (Art Alliance Austin, 2012). The “week” consisted of over twenty days of programming including a collection of public events, commissioned projects, partnerships and collaborations (Art Alliance Austin, 2012).

Organization’s web site: http://www.artallianceaustin.org/art_week_austin.html

Organizational structure: Non-profit

Funding sources: Private

Program type: Concentrated time period.

Art on the Beltline (Atlanta)

Description: *Art on the BeltLine* is the City of Atlanta’s largest temporary public art exhibition that showcases the work of hundreds of visual artists, performers, and musicians along nine miles of the Atlanta BeltLine corridor (Art on the Beltline, 2012). “The project places working professionals alongside emerging artists, and draws residents and

visitors into unique public spaces in the City of Atlanta, to provide new perspectives on the city and its neighborhoods (Art on the Beltline, 2012). The art exhibition was designed to strengthen and beautify current and former industrial areas, creating signature spaces (Art on the Beltline, 2012).

Organization web site: <http://art.beltline.org/>

Organizational structure: Non-profit organization

Funding sources: Private

Program type: Concentrated time period and year round murals and installations.

Municipal Programs

The City of Atlanta Office of Cultural Affairs Public Art Program

Elevate: Celebrating Art Above Underground

A public art production in downtown Atlanta that exhibited over 30 artists in 66 days in vacant and underutilized downtown spaces, funded by the Percent for Art Program (Frank, 2012).

Organization web site:

<http://clatl.com/freshloaf/archives/2011/04/16/office-of-cultural-affairs-plans-to-elevate-downtown>

Organizational Structure: Municipality

Funding Sources: Percent for Art funds

Program Type: Concentrated time period, annual.

The 5×5 Project, The DC Commission on the Arts and Humanities

A temporary Public Art Project from the DC Commission on the Arts and Humanities that resulted in twenty-five temporary public art installations throughout the District of Columbia alongside the National Cherry Blossom Festival (DCCA, 2012). DCCA selected five highly experienced and innovative contemporary art curators to choose five artists or

artist teams to develop and present temporary art works in public spaces throughout the District (DCCA, 2012). The projects activated and enlivened publicly accessible spaces and added an ephemeral layer of creativity and artistic expression to neighborhoods (DCCA, 2012).

Organization web site: <http://www.the5x5project.com/overview/>

Organizational structure: Municipality

Funding sources: Percent for Art funds

Program type: One time event over an intensive time period.

Art in the Parks (NY)

Description: "Through collaborations with a diverse group of arts organizations and artists, Parks brings to the public both experimental and traditional art in many park locations. " It was created in the 60's with the goal of recontextualizing art by taking it out of the museum and placing it in the public realm, to create active places, and to make art more accessible for everyone to enjoy everyday. "(NYC Parks, 2012)

Organization web site: <http://www.nycgovparks.org/art>

Organizational structure: Municipality

Funding sources: Parks

Program type: Temporary rotating exhibitions, often partners with other organizations like Public Art Fund.

NYC Dot: *Urban Art*

Description: Artists transform streetscape with temporary, unexpected interventions such as colorful murals, dynamic light projections, and thought-provoking sculptures (NYC DOT, 2012). Temporary art occurs in public plazas, fences, barriers, footbridges and sidewalks in all five boroughs (NYC DOT, 2012). The program relies on partnerships with community organizations (NYC DOT, 2012).

Organization web site:

http://www.nyc.gov/html/dot/html/sidewalks/urbanart_prgm.shtml

Organizational structure: Public transit system

Funding sources: Public

Program type: Temporary ongoing installation in public transit

San Jose *Who's on 1st/What's on 2nd* (2007)

Description: The City of San Jose in partnership with the San Jose Redevelopment Agency, commissioned eight temporary multimedia works by San Francisco Bay Area artists to be installed along San Jose's main downtown public transit corridor to be installed in over a year and a half time period (City of San Jose Office of Cultural Affairs, 2012).

Organization web site <http://www.sanjoseculture.org/?pid=4100>

Organizational structure: Municipality

Funding sources: Public

Program type: A long term, one time, temporary exhibit.

Seattle Arts (Seattle OCA)-Public Art Program: *Art Interruptions*

Description: For six weeks in the fall, twelve artists created temporary installations along Greenwood Ave. N and the Central Waterfront, in city sidewalks and parks "offering a brief interruption in the day with a moment of surprise, beauty, or humor" (Seattle Office of Cultural Affairs, 2012).

Organization web site: http://www.seattle.gov/arts/publicart/temporary_projects.asp

Organizational structure: Municipality (funded by SDOT, administered by the Office of Cultural Affairs in partnership with Seattle Dept. of Transportation and Seattle Parks and Recreation).

Funding sources: SDOT Percent for Art funds

Program type: An intensive time period.

Boston Art Commission

Description: They invite artists to submit proposals for temporary public art projects at least two months in advance (Boston Art Commission, 2012). Temporary is defined as anything less than 18 months. They do not organize exhibitions, or concentrated durations of activities, rather it is up to the artist to propose an idea on a rolling basis (Boston Art Commission, 2012). The Art Commission merely facilitates the city approval and permitting processes to make it easier for artists.

Organization web site: <http://www.publicartboston.com/content/temporary>

Organizational structure: Mixed (non-profit with municipal affiliation)

Funding sources: Artists responsible for seeking funding for projects

Program type: Ongoing

Madison Arts Commission (City of Madison): *BLINK Temporary Public Art*

Description: "*BLINK* is an opportunity for experimental, ad-hoc, temporary works of art to sprout up throughout the community and vanish leaving residents and visitors eager to see what is next. Madison neighborhoods and urban areas are open canvases. The possibilities for creations on open spaces, construction sites, and public parks will provide a glimpse of how the world looks through an artist's eyes" (City of Madison, 2012).

Organization web site: <http://www.cityofmadison.com/mac/grants/Blink.cfm>

Organizational structure: Municipality

Funding sources: Public

Program type: Ongoing grants to artists or non-profit organizations.

Temporary Art Eugene

Description: A Pilot program launched in summer 2012—they developed a Temporary Public Art Committee, a sub-committee of the Public Art Committee to guide the initiative

and to work with student and academic teams (Temporary Art Eugene, 2012). “We imagine projects that take a creative approach to public space, engage a broad audience, and reinforce connectivity of civic spaces through pathways—literal or imaginative. We hope these works will encourage community interaction through artistic expression and push the boundaries of public art in Eugene” (Temporary Art Eugene, 2012). Five artist/teams were chosen creating various projects ranging from spatial installations, to pink utility boxes painted with poetic tid-bits of local stories (Temporary Art Eugene, 2012).

Organization web site: <http://temporaryarteugene.wordpress.com/>

Organizational structure: Municipality

Funding sources: Recreation division

Program type: A pilot program installed over a single season—future plans unknown.

Mixed Municipal and Non-Profit Programs

***in situ* PORTLAND, Regional Art and Culture Council (RACC),**

“The *in situ* PORTLAND program is designed to place challenging temporary artworks in outdoor public sites to serve as catalysts for conversations about art and/or community issues. RACC invites artists to submit conceptual approaches for a maximum duration of one year — there is no minimum. Some public sites have pre-approval by the property owners, but artists may seek permission to use locations of their own choosing. Prior to final acceptance by a panel, semi-finalists’ proposals are reviewed by site owners for safety, environmental impact and right-of-way issues” (RACC, 2012).

Organization Web Site: <http://www.racc.org/public-art/temporary-public-art>

Organizational Structure: Non-profit regional arts agency (mixed public and private funding sources)

Funding Sources: Zoning bonus program for developers.

Program Type: Ongoing—based on proposals received from a general call to artist proposed project.

intersections: Public Art Residencies, RACC

Description: “A public art residency program, explores the ‘art of work’ and the “work of art”. The program encourages artists in all disciplines to explore new working methods and develop socially engaging, interactive art experiences in community settings. Projects have occurred with the Portland Fire Bureau, the Multnomah County Department of Community Justice, and the County’s Health Department” (RACC, 2012).

Organization web site: <http://www.racc.org/public-art/temporary-public-art>

Organizational structure: Non-profit organization that manages city funds

Funding sources: Mixed public and private

Program type: A residency program—exists in partnership with another community organization.

TC: temporary contemporary

Description: A citywide, public art program initiated by the Bass Museum of Art with the City of Miami Beach. It seeks to activate the urban landscape with art—surprising and engaging residents, visitors and passers-by with outdoor works of art in unexpected places. Sculpture, murals, sound installations, video and other interactive works of art, will interrupt people’s daily routines and encourage thoughtful interactions with the city and its communities (Art Place America, 2012).

Organization web site: <http://www.artplaceamerica.org/articles/temporary-contemporary/>

Organizational structure: Public/Private Combo (City/Museum)

Funding sources: Mixed

Program type: Museum Initiated

Raleigh Arts Commission: *Art on the Plaza*, *Art-On-The-Move*, and *Before I Die*

Description: Temporary public art programs include a rotating exhibition of temporary sculpture on the plaza (*Art on the Plaza*), a project wrapping Raleigh buses with original art work (*Art-On-The-Move*), a version of Candy Chang's, *Before I Die*, where panels are installed that allow participants to fill in what they'd like to do before they die (City of Raleigh, 2012).

Organization web site:

<http://www.raleighnc.gov/arts/content/CityMgrArts/Articles/PATemporaryPublicArt.html>

Organizational structure: Art Commission, non-profit in charge of public city funds.

Funding sources: Private and public

Program type: Rotating exhibitions on buses and in parks

Shreveport Common- Shreveport Regional Arts Council

Description: Established a funding pool for temporary public artworks and makes the entry and selection process as simple as possible so that there are no obstacles to getting artists immediately involved. Artists propose a work to last up to 6 months and are responsible for maintenance. Public art jury makes art selections (Shreveport Regional Arts Council, 2012).

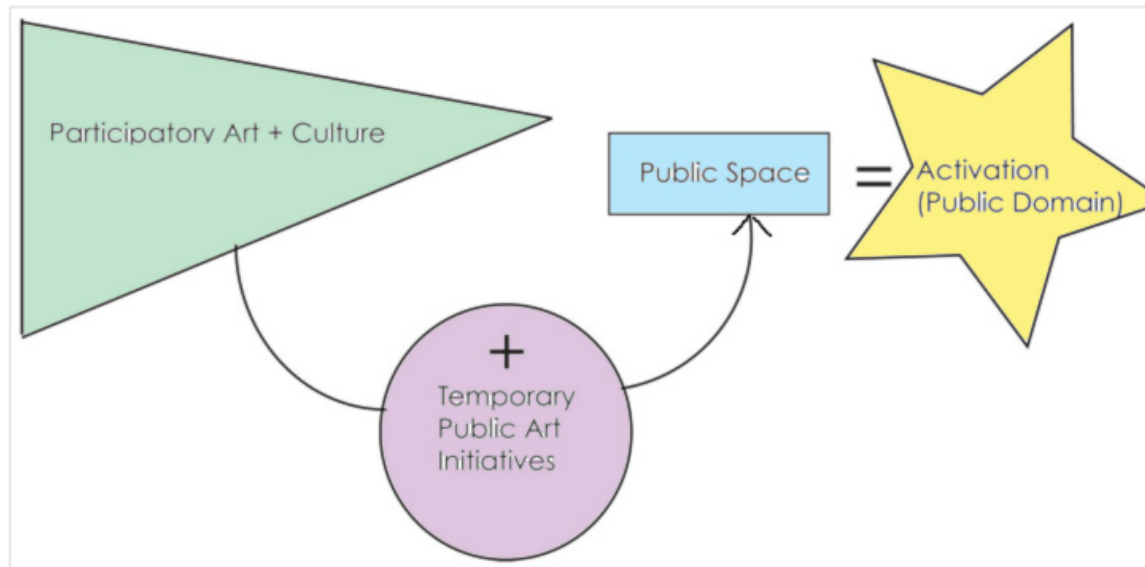
Organization web site: <http://shrevearts.org/news-events/>

Organizational structure: Arts Council

Funding sources: Supported by an NEA grant and the City of Shreveport.

Program type: Artists submit proposals on a rotating basis.

b. Conceptual Framework Schematic



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